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## AN IONIAN DEINOS IN BOSTON

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Inv. no. 13.205. Deinos. H. 0.222 m.; D. 0.28 m. Francis Bartlett Fund, 1913. *J. H. S.* XIX, 1899, p. 144, No. 6.

Clay light brown-red, with fine particles of black and white stone and of mica; traces of a darker dull slip of the same color. Round body, slightly drawn in at the top; horizontal rim. Decoration in somewhat lustrous black glaze, applied thin in places, violet red added for hair, etc.; incised lines for practically all contours (except the back of the head) and for details; on the lip rows of opposed ivy leaves, alternately red and black; above the scene a band of herring-bone pattern bounded by two horizontal lines; below the scene a lotus flower and bud ornament bounded above and below by two horizontal lines, the buds solid red; then a band of short fine rays; bottom black with two narrow reserved rings, and concentric rings of applied red. In the centre of the main scene a large high mortar, the incised lines on its base suggesting a lotus flower, at the left a woman to right in plain Doric chiton girded, raising a pestle in both hands, a nude youth blowing a double flute, and a deinos or kettle on a metal tripod; at the right a youth to left bringing down a pestle in both hands, a second youth with olpe in right hand and net bag in left hand, a third raising a large bowl on right hand and carrying a slender oenochoe in left hand, and a fourth playing the double flute, all nude and facing the mortar; in the remainder of the frieze six nude youths dancing to left.

THE scene represented on this vase consists of two parts closely related, the preparation of a drink-offering (Fig. 1) and a dance, presumably part of the same ceremony (Fig. 2). The six nude dancing men all face toward the left and stand with the left foot flat on the ground. In contrast with the Altenburg amphora (Boehlau, *Aus ion. u. ital. Nekrop.*, p. 56) and the Louvre deinos (E 737) where the dancers leap about in orgiastic frenzy, the scene here represents a more measured and restrained dance. Further the figures seem to represent a definite succession of poses. Beginning at the right (Fig. 2, B) the first figure, though in quite unstable equilibrium, has the torso erect, the left arm bent in, the right arm thrown out; figure two is bent farther forward, the right arm is lowered, the right foot raised; figure three is bent still further forward, the right hand is raised palm down, and the right foot thrown out. At this point a sharp transi-



A



B

FIGURE 1.—PREPARATION OF A DRINK OFFERING: IONIAN DEINOS, BOSTON.

tion occurs. Figure four (Fig. 2, A) has the torso thrown well back, both arms held out and up, the right lower leg dropped straight from the raised knee; in figure five the torso is brought nearly erect, the left arm bent and the right hand lowered, the right foot drawn in; finally in figure six the torso is fully erect, the right hand raised, the right foot thrown out. It seems fair to interpret the figures as representing successive poses in the dance, poses that might be seen at one moment if the rhythm of the dance demanded that each figure in turn took pose one, to be followed progressively by the other poses. In any case it is a measured rhythm, quite literally represented.

The scene of the drink offering also includes six figures, two flute players, two men bringing material, a man and a woman pounding with pestles in a mortar. That the hands of the flute players are all fingers is a rather expressive deviation from literalness. The flaring end of the flute tubes may be noted also on the Altenburg amphora. Music as well as the dance attends what is clearly a religious ceremony. Two attendants bring the materials for the drink-offering, each a pitcher (*oenochoe*) presumably of wine, one also a large bowl, and one a net bag or wicker basket. At the extreme left is the mixing bowl, a *deinos* on a metal tripod. And in the centre two persons are crushing grain in a mortar. The pestle as a household utensil appears on a number of vases, e.g. Naples, Heyd. 2889 (Thracian women with household utensils and armed Thracian youths) and 2422 (*Iliupersis*, including a woman who defends herself with a pestle as on the Brygos *cylix* in the Louvre, Heydemann, *Iliupersis*, Taf. I). Two women pounding with pestles in a mortar are seen on a black-figured vase of developed style reported to be in Petrograd.<sup>1</sup> The mortar is of the same type and size as that in the scene under discussion. References to mortar and pestle as a means for crushing grain suggest that they were in more or less general use in the Greek household, even long after the stone mills were regularly used for grinding.<sup>2</sup> Doubtless they would be retained for religious ceremonies even when mills were more generally used

<sup>1</sup> Heydemann, *Iliupersis*, pp. 24-25; *Bull. Inst.* 1867, p. 135; on the reverse *Hermes* with *kerykeion* carrying a ram, and a woman.

<sup>2</sup> Invention of the mill assigned to Demeter, cf. Pliny, *N. H.* VII, 191; mill in household use according to Homer, *Odyss.* II, 355; VII, 104; XX, 106. Pestle and mortar preceded the mill, Serv. *ad Virg. Aen.* I, 179, "*quia apud majores molarum usus non erat, frumenta torrebant et in pilas missa pinsebant*," but used for crushing grain in Athens, Aristoph. *Vesp.* 238; *C. I. A.* II, 545.



A



B

FIGURE 2.—RITUAL DANCE: IONIAN DEINOS, BOSTON.

in preparing grain for bread. One of the scenes on the chest of Cypselus as described by Pausanias (V, 18, 2) represents two women pounding in mortars with pestles. The statement of Pausanias that they were interpreted as "skilled in the preparation of drugs" or magic potions, can best be explained on the assumption that the mortar and pestle suggested a magical or religious ceremony. Certainly the scene under discussion is a religious ceremony, and presumably the small dignified figure of a woman represents the priestess. Further, the scene is in contrast with that on other vases of the same Ionic series<sup>1</sup> in the fact that nothing suggests a Dionysiac ceremony; no Satyr or Silenus or symbol of that worship is present; the dance is not orgiastic, and a solemn priestess assists at the ceremony.

Any attempt to define the scene more closely is bound to be merely conjecture, yet perhaps the data justify a conjecture as to its meaning when one realizes the definite literalness of the painter. The facts are clear: In the presence of dancing men and flute players attendants bring pitchers, a bowl, and a net bag, grain is being crushed in a mortar, and a mixing bowl is ready for use. It is a fair assumption that in this bowl wine and crushed grain (barley) are to be mixed, together with a liquid brought in the large bowl of the second attendant, and probably some material brought in the net bag. Now the Greeks used a mystic or magic drink, the *κυκεών*, which was made according to Homer by mixing cheese, barley meal, and honey in "Pramnian" wine. In Homer this drink was prepared by Hecamede to revive the weary Patroclus on his visit to Nestor, and by Circe with the addition of baleful drugs to change the followers of Odysseus into swine.<sup>2</sup> According to the Homeric hymn Demeter broke her fast on coming to Eleusis by drinking the *κυκεών*, which she bade Metaneira prepare for her with barley meal and water and honey, and thus entered on the sacred rite.<sup>3</sup> The same mixture, but with wine and sometimes with other ingredients, was used in other religious ceremonies. It seems to me reasonable to regard the present scene as representing the preparation of a *κυκεών* of crushed barley and other ingredients, perhaps wine and honey, possibly cheese. It is not a Dionysiac rite; if water is used rather

<sup>1</sup> Louvre, E 736; Vienna, Masner, 215; *Mon. Ant.* XIV, 293.

<sup>2</sup> *Il.* XI, 624, 638; *Od.* X, 234 f.

<sup>3</sup> *Hom. Hymn.* IV, 208 f. Cf. Preller, *Demeter und Persephone*, p. 98, n. 50; Roscher, *Jahrb. f. Philol.* 1888, pp. 523 f.

than wine, it may well be a rite of Demeter; I do not find the data to determine it more exactly.

Technically the vase belongs with three or four *deinoi* in the Louvre published by Pottier,<sup>1</sup> a series which has been extended by Karo<sup>2</sup> to include the vase under discussion and four others. Thanks to Dr. L. D. Caskey I can add to this list a fragment in the Museo Kircheriano.<sup>3</sup> Two fragments from Naucratis in this Museum are very similar in technique (Fig. 3).<sup>4</sup> Karo naturally brings these bowls found in Italy into relation with the "Fikel-

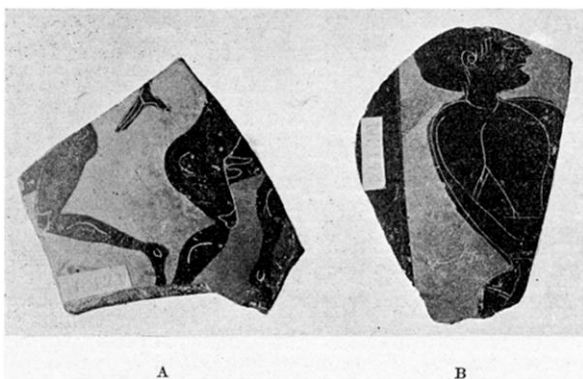


FIGURE 3.—FRAGMENTS FROM NAUCRATIS; A, NO. 171; B, NO. 172: BOSTON.

*lura*" amphora at Altenburg published by Boehlau.<sup>5</sup> Whether the relationship is close enough to justify his claim that the *deinoi* are of Fikellura or Samian ware remains to be seen.

<sup>1</sup> *B. C. H.* XVII, 1893, pp. 423 f.

<sup>2</sup> *J. H. S.* XIX, 1899, pp. 144 f.

<sup>3</sup> *Mon. Ant.* XIV, 1904, pp. 294 f. Six fragments of a *deinos*, three of which belong together. Herringbone band above the scene, an open lotus flower and bud ornament of the same type as that on the Boston *deinos* below; part of two centaurs dancing, forelegs human; contours and details incised, short incised lines (hair?) on the front of the human abdomen and somewhat similar lines along the horse-back, muscles suggested by pairs of shorter incised lines.

<sup>4</sup> No. 88.838 (174). Fragment of jar, 0.057 m. by 0.042 m. Head and torso of youth to right in a panel. The red hair with incised fringe, incised outlines, and treatment of eye and muscles, as well as the nature of the clay recall the series of *deinoi*.

No. 86.576 (171). Fragment of jar, 0.074 m. by 0.057 m. Legs and hips of two nude men, dancing. The style of drawing and the clay resemble the series under discussion.

<sup>5</sup> Boehlau, *Aus ion. und ital. Nekrop.* p. 56, figs. 26 f.

The clay of the example in Boston is of firmer, more even texture, than in the Samian vases I have examined; fine particles of black and white stone and of mica are abundant,—more abundant than in the Samian vases, but the clay has been washed till all coarser impurities are removed. On the Samian vases a somewhat chalky buff slip is usual; the vase under discussion had apparently a smooth though not shiny slip of a slightly darker brown than the clay. An examination of one vase from the group of *deinoi* and of a few Samian vases merely raises a doubt as to whether the clay is from the same source.

As for the ornamentation, the *deinos* in Rome has a band of painted scale pattern, which is found on Samian vases as well as on late Mycenaean and on Rhodian vases (cf. Karo, *J.H.S.* XIX, p. 145). The lotus bud and flower band resembles the Samian type, and the polypus or wheel pattern on two examples recalls the band of crescents on Samian vases. The most striking resemblance is in the open slender forms of the lotus bud and flower pattern; it should be noted, however, that the bulbous forms of petals and bud differ from the Samian type, much as the Samian differs from the Rhodian (Milesian); moreover the broad bud is not divided by a reserved vertical line, and it is solidly covered with violet red. Of the other ornaments, the ivy leaf occurs on Samian ware but not in the opposed bands of small ivy leaves, while the herringbone pattern, the tongue pattern, the elaborate zigzag, the undulated ribbon, and the chain of opposed loops are not used on Samian ware. So far as the decoration of the *deinoi* is concerned, it seems to be Ionic and the form of lotus bud and flower suggests familiarity with the Samian type.

A stronger argument for connecting the *deinoi* with Samian ware arises from a comparison of the dancing men with the same scene on the Samian amphora at Altenburg (Boehlau, *l.c.* p. 56). Here the frieze is divided into groups of six dancing men by two *deinoi* on stands; the style of the drawing, so far as one can judge from the reproduction, and the scene with *deinos*, flute player, *oenochoe* and bowls carried by dancers, are much the same as on the *deinos* in Boston. Moreover details are indicated by incised lines, though these are less freely used on the Altenburg amphora. We may certainly assume with Karo that the *deinoi* were “made on one of the Ionic islands, or in a colony on the Asiatic coast” (Karo, *l.c.* p. 145). If, however, our Samian ware is to be dated in the second half of the sixth century, B.C. the question remains



open whether the group of *deinoi* can be given that place in the development of black figured ware which Karo suggests, or whether they are contemporary with the developed black figured style at Athens.

An examination of the figures on the *deinos* in Boston indicates that they were drawn by a practiced hand in a distinctive developed style. With the exception of the woman with pestle, the figures are nude men drawn after one stereotyped manner. The flute players are almost in full profile, the other figures have the shoulders turned more or less toward a front view. Only the woman stands stiffly; the flute players and the other attendant men have the legs slightly bent, the hips thrown back and the body bent forward in an effort to give them vivacity. The stereotyped form of figure is notable for its full rounded lines, even though the figures are fairly slender. The long curving line of the left side from armpit to knee, the unbroken line of the right leg, the line from neck to hand and again from the bent left knee to the toe, indicate the fondness of the painter for flowing lines. The head has a flattened round form, broken only by the angle of the nose, except in the case of one or two protruding round chins. The thighs are short, full and rounded, in contrast with the slender lower leg and foot; similarly the short full upper arm, merging with the shoulder, is in contrast with the slender forearm and hand. The ankles and wrists are simply omitted. In spite of the short neck and good sized head, the slender waist, forearms, and lower legs prevent the figures from seeming heavy.

The use of incised lines emphasizes the conventionalized character of the drawing. Outlines as well as details inside the silhouette are incised, as often on Ionian vases. The eye, as normally on Ionian vases, is a long pointed oval with a circle for the pupil, the same for the men and the woman. The ear is a figure 8, drawn like a reversing spiral.<sup>1</sup> The hair, which is painted red and is in most cases long and confined by an incised band at the back of the neck, has a fringe of short incised lines. The collar bone is indicated by an incised V at the neck, the muscle of the upper arm by an incised V pointing out from the shoulder, the large thigh muscle and the muscle of the calf by pairs of short curved lines, the knee cap by a very small circle or half circle, and in one case only the ankle bone is marked by a very small circle. Along the front of the abdomen from the breast down a band of short

<sup>1</sup> Cf. De Luynes, *Vases peints*, pl. VI, upper zone.

oblique incised lines perhaps indicates hair.<sup>1</sup> The nipples and the structure of breast and abdomen are not indicated at all.

The style of the drawing is clearly Ionian, and relations may be pointed out with other defined types of vases made in Ionia, and in Italy after the Ionian manner. To assign it to a particular locality, unless possibly to Samos, is hardly possible with the data at our command. Its interest lies in the successful combination of characteristics not often found together. On the one hand a skilled, practiced painter is using definite conventions for the human figure, expressing himself through them with no effort to transcend them. On the other hand the carefully balanced scene which he has developed is realistic in the sense that it evidently gives an accurate transcription of the theme; and again his use of conventions in no way hinders his expression of the living reality of these dancers and flute players and attendants. In a word his sense for life and for reality is expressed successfully within the mode in which he worked.

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<sup>1</sup> Cf. *B. C. H.* XVII, p. 427, fig. 2, Louvre, E. 737 for the red hair, short incised lines on front of abdomen, V for muscle of upper arm; and very small circle for knee cap. Cf. also *Mon. Ant.* XIV, p. 294, fig. 7, Mus. Kirch. 4788-4790, for incised lines on front of abdomen and back line of horse in the centaurs, for double V indicating muscle of upper arm, and for pairs of curved lines to mark muscles of thigh and calf.